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Enea Silvio. A few apt Latin mottoes are prefixed to some of the earlier chapters. Here and there a sentence or short paragraph is added, e.g., on p. 280, a few lines in defense of the identification of Virgil's Drances with the conception of Cicero derived from Pollio; and on p. 229 a reference to the testimony of the *rhetores minores* to Cicero's later influence. As the preface says, the three great gaps remain still unfilled—Cicero in the Middle Ages, Cicero in the nineteenth century, Cicero and the history of political science.

As the second edition was reviewed in this journal (IV, 335-36), it is unnecessary to characterize the work as a whole again. It is indispensable, but of course does not claim to be exhaustive. The index to Morse-Stephens' *Orators of the French Revolution*, for example, would supply further illustrations of Cicero's influence in that field. Zielinski brings out well, though briefly, Cicero's service as an interpreter and popularizer of Platonism. But he sometimes, I think, notably in the case of Shaftesbury, attributes to Cicero what is directly derived from Plato. Finally, to add my *ceterum censeo* on all books of this type (cf. *Class. Phil.* VI, 498), the Germans are doing the work admirably for themselves and for Europe. But they cannot be expected to give the true perspective for English literature. The name of Burke is absent from Zielinski's index and, I think, from the volume. The cosmopolitanism of scholarship certainly has its limits. The last edition of the *Encyclopaedia Britannica* (*s.v.* "Cicero") has no reference to this book and practically ignores the great field of inquiry which it opens up.

PAUL SHOREY

Le rythme poétique dans les Métamorphoses d'Ovide. Par RAYMOND CAHEN. Paris: Librairie Paul Geuthner, 1910. Pp. 619.

Mensura membrorum rhythmica cum metrica comparatur. Exempla petuntur ex Ovidi Metamorphoseon libris. Scripsit RAYMOND CAHEN. Paris: Librairie Paul Geuthner, 1910. Pp. 120.

In discussing an investigation of this sort, which totals 750 pages and deals with matters of great complexity and, to quote the author's frank admission, with *acutis numerorum metrorumque perpendorum spinis*, one must choose at the outset between a detailed review and a brief notice of the most general character. Considerations of space make the latter the only possible alternative in the present instance.

In the first of these two works the author has undertaken to investigate the phenomena of versification in Ovid's *Metamorphoses*, with special reference to two questions: (1) What relationship exists between the verse pauses and the sense pauses? and (2) Have the order and relative length of the members a bearing upon the length of the pauses? These phenomena he has sought to classify, by means of a set of conventional symbols, in the "Dictionnaire des faits de versification" (Part II), which occupies pages

217-345. These "facts of versification" are classified in 1,589 categories, with book and line references for the examples in each category, and with totals for each category in the right-hand margin. In the light of statistics he has established two general conclusions. The first he calls his law of *attraction*, which stated briefly is as follows: The long pauses of verse (viz., the end of the line and the penthemimeral caesura) coincide with the longer sense pauses, while the shorter sense pauses coincide with the minor verse pauses; exceptions to this rule are explained by the operation of a force of *repulsion*, which causes the poet to resort to anomaly in order to compel the reader's attention. The second general conclusion is that the length of the pauses is proportionate to the length of the members which they separate.

The "Dictionnaire des faits de versification," in spite of the apparent complexity of the system of conventional symbols adopted—e.g., $O^{10}=O^{13}$ is used to symbolize *Stabat nuda Aestas | et spicata serta gerebat*—will be found useful by students of Ovid, as well as by students of meter; but the pains which the author has taken to establish each step before proceeding to the next, due no doubt to the scholarly desire to avoid premature generalization, have rendered the work so bulky and discursive that it will be read through by few outside of the small circle of students of metrics. It is to be hoped that the author will publish an abridgment containing the "Dictionnaire"—with the helpful addition of one example from the text of Ovid to illustrate the symbols in each of his categories—and a brief and categorical statement of his more important conclusions. In such an abridgment might well be included a brief statement of the results of the second work, which is really an appendix to the first. In this he makes a detailed study of parallel *membra* which, on the one hand, have an equal number of verse beats (*mensura rhythmica*) but an unequal number of short syllable units (*mensura metrica*), or, on the other hand, have an unequal number of verse beats and an equal number of syllable units. In dealing with a subject so intangible and so complex, the absence of any succinct restatement of results, either in italics or in heavy-faced type, puts the reader's patience to too severe a test. This suggestion is not made in any spirit of carping criticism, but with the object of having the results of a really important piece of work made more generally usable.

F. W. SHIPLEY

The "Bellum Civile" of Petronius. By FLORENCE THEODORA BALDWIN. Columbia University Studies in Classical Philology. New York: Columbia University Press, 1911.

In this, the latest addition to the "Columbia University Studies," the author has followed, in the main, the model set by an earlier volume in the same series, Ball's *Apocolocyntosis*. Her edition of the *Bellum Civile* is